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THE CLEVELAND MUSEUM OF ART
AIMS AND PRINCIPLES
OF THE DEPARTMENT OF
EDUCATIONAL WORK

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SUPPLEMENT TO THE BULLETIN OF
THE CLEVELAND MUSEUM OF ART
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MUSEUM OF ART

THE CLEVELAND MUSEUM OF ART
FOUNDED TO PROMOTE A LOVE AND KNOWLEDGE OF ART
IN THE COMMUNITY

The following principles have guided the Museum in planning its educational program:

1. A friendly and hospitable atmosphere in the museum not only attracts visitors but tends to put them into a frame of mind favorable to the enjoyment of the collections.
2. The prime educational factor of a museum of art lies in the enjoyment of the beauty of the works of art exhibited therein. On the other hand wonder at rarity or cost is destructive of true taste; and interest in scientific or historical classification is a danger to the enjoyment of beauty unless so directed as to contribute to it.
3. Aesthetic reaction to works of art may be aided by stimulating, through printed or spoken word, the attention of the observer.
4. Associations with a work of art, whether they be historical, scientific or merely pleasurable, contribute to the aesthetic experience thereof.
5. Knowledge of technical processes adds a distinct source of enjoyment to and clarifies the understanding of a work of art; but it may substitute a pleasure in science for a pleasure in art.
6. Technical experience, such as drawing, is of value both as a stimulus of motor reaction to form and as a means of making active the attention.
7. In dealing with children, who lack the mental power and the knowledge of adults, one may depend upon keen sense impressions of shapes and colors, upon a ready capacity for coördinating knowledge, an eager curiosity, and a lively imagination.
8. History, science and arts other than those exhibited may be illumined by a museum of art.

AIMS AND PRINCIPLES OF THE DEPARTMENT OF EDUCATIONAL WORK OF THE CLEVELAND MUSEUM OF ART

It is assumed that the primary function of a museum of art must be the collection of carefully selected objects of art representing the artistic endeavor of all peoples and all times, and, having come into the possession of such treasures, it is the fundamental duty of the Museum to study them carefully and to prepare them for exhibition, so that while they are safeguarded they may be of use to the largest number of people.

The Cleveland Museum of Art has always laid particular emphasis on this primary function. It has tried to buy wisely and for definite purposes, and to safeguard the future by accepting as gifts only objects of fine quality. It has been the aim of the staff to exhibit the collections in such a manner that each gallery and wall and case may not only be an effective setting for each object exhibited therein, but in itself a work of art.

It has been the purpose of the Museum to present, as far as possible through purchases and gifts, all of the arts rather than painting alone; and a series of galleries has been maintained representing the various phases of art.

In addition to these more or less permanent galleries assigned to certain periods or types of art, three galleries have been set aside for temporary exhibitions, largely of modern work, which are intended to keep the Museum's visitors in touch with the various manifestations of contemporary art.

Having carefully chosen and exhibited works of art with these purposes in view, the Museum has accepted the responsibility of establishing a still closer relation between the public and the collections. It has issued a monthly bulletin to arouse interest in and to promote a knowledge of its collections and has printed leaflets regarding many individual works of art. In its labeling it has aimed in certain departments not merely to identify the objects, but by some remark concerning them to stimulate the attention of the observer.

Stimulation of the attention, from the viewpoint of developing appreciation, is of the first importance. Perhaps the greatest

barrier between the casual observer and the enjoyment of a work of art is the habit, so useful in daily life, of expending attention on an object only slightly beyond the point of recognition. The sense of the design of an object of ordinary use is subconscious, and to raise that sense to the point of consciousness while using the object would be to waste time and dissipate nervous energy; but in an art museum the habit of economy of attention must be altered.

It is at this point that the Department of Education may begin its work.

WORK FOR ADULTS

Expert guidance, or docent service, through the Museum collections is the most direct impulse to art appreciation which the educational department can give. It implies not merely choosing for consideration the works especially adapted to the interest of the person or group, but such correlation of exhibits as will give a certain continuity to the visit, avoiding the fatigue caused by an excess of unrelated impressions and at the same time giving each object its due importance as an individual work of art.

To give an object its due importance the attention must be directed to its aesthetic elements and information given about each object which will enrich the experience derived from it and deepen the sense of pleasure. These gallery talks prove valuable, too, in destroying prejudice — chiefly preconceived notions about what a work of art should be — and in adjusting the mind of the visitor to some unaccustomed style of art, unaccustomed possibly because it is new, possibly because it is old, but in any case one that affords a new field of enjoyment.

The greatest use of this service is made by classes from the schools, varying in grade between the kindergarten and the college, by women's clubs, groups of industrial workers and Americanization classes.

A conference room, furnished agreeably for social or study purposes, is set aside for the use of clubs and adult groups desiring to meet at the Museum.

Among the thousands of visitors to the Museum on Sunday afternoons there are some hundreds who are glad of a quiet hour in the lecture room for an interpretative talk on some

exhibition in the Museum, perhaps a special exhibition or a new acquisition to the permanent collections. Occasionally there has been a travel talk, to furnish background for the exhibits, or even, at times, a lecture on a field of art outside the Museum, thus supplementing the collections.

Further stimulation and knowledge is afforded by four courses of lectures, free to the public, given each year from October to May, one course each on the first, second, third and fourth Wednesdays of the month. These courses are given by members of the staff and by visiting scholars. The scope of subjects covered by the lecture system has included the principles of art appreciation, the history of painting and sculpture, architecture, landscape gardening, the decorative arts and music.

MUSIC IN THE MUSEUM

Music is always the subject of one of these Wednesday courses and is an important element in the Museum work at other points. Once each month there is given a work of chamber music, usually a composition not often performed in public, such as Brahms' sonata for clarinet and piano or his trio for violin, French horn and piano. Each movement is at first given almost phrase by phrase and analyzed by the lecturer before it is heard as a whole. The purpose is exactly analogous to that of the docent work, to direct the attention to aesthetic elements so that one will listen actively instead of passively and thereby increase his pleasure in the work as a whole.

It is recognized that the motor reaction of the nervous system is largely responsible for the feeling derived from a work of art. It would be of great value if visitors might run their fingers over the contours of the sculpture; but they may not, and few of them can substitute drawing for actual touch. They can, however, sing and they do. On Sunday afternoons in the lecture hall the curator of music leads a large group of adults and children in singing. He gives them self-confidence by having them sing first some perfectly familiar song. Then follows a fine folk song, given phrase by phrase, its rhythm analyzed and its structure shown; so that as it is sung it is felt with something akin to a musician's appreciation. Its historical and geographical interests give it added associations. Before the hour is over,

the audience is singing and enjoying chorals of Bach. The aesthetic qualities of these things are constantly kept before the audience, who are given an impulse to listen to music with closer attention and new understanding. To grow in the enjoyment and understanding of the good is, little by little, to attain a higher standard of taste.

The work with children does not differ in principle from that with adults, but it is adapted to the different ages. The younger class comprises members' children under ten years of age, who meet the instructor Saturday morning, and through folk songs and dramatization develop a sense of rhythm, melody and expression. A class of older children follows the same morning and is well prepared for the singing on Sunday afternoons, in which the children take part with zest.

Every public school class which visits the Museum for scheduled work has fifteen or twenty minutes of music. Here the aim is, above all, to bring the children into contact with the best music through singing. Their diction and tone production are given some attention; their minds are directed to notice the form of the songs they sing; and occasional parallels are drawn between design in the graphic arts and design in music. The music is coördinated as far as possible with the actual subject taught that day by the art instructor, and with the objects to be observed in the Museum. Besides definite educational value, these musical periods have the value of refreshment which sends the classes back to their art study with renewed life.

The Department of Musical Arts has purposed through all its activities to establish a familiar relation between the public and the finest music, through the performance of fine works, through the spoken word of the lecturer, and through singing. The influence of these things has attracted other secondary forms of service. Teachers have met at the Museum for demonstrations of methods of teaching music. Music clubs have made programs for their winter's study in consultation with the curator. Schools have come for suggestions concerning appropriate music for certain pageants, others for criticisms of their performance of music, and parents for advice regarding the musical education of their children.

So valuable has the music in the Museum proved, that friends have been moved to present, as a memorial, an organ and

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an endowment fund of about \$200,000 to establish a Department of Musical Arts. Besides the curator of music, there will be a resident assistant.

THE CHILDREN'S MUSEUM

While the largest attendance at the Museum is of adults and every effort is made to inspire them with a love of art and a better understanding of the meaning of the various works shown in the Museum, nevertheless the greatest educational opportunity is with children. Two rooms are set aside for their use. One of them is a class room, devoted to classes from the public schools. The other is a Children's Museum.

The purpose of the Children's Museum does not differ from that of the Museum of Art as a whole,—to provide beauty for the enjoyment of the children that a love and knowledge of art may be developed among them. This implies that the beauty provided must actually give enjoyment, and it must be adapted to the child's susceptibilities.

To the child much more than to the adult, knowledge is one. Beauty, romance, history and science are not kept in separate compartments of the child's mind, but freely contribute to each other. It is through each of these elements of art appreciation that the appeal is made in the Children's Museum.

A panel of moths and bright butterflies has been arranged for beauty of color and design without scientific significance; and the number of children who, on Saturday and Sunday afternoons, attempt to translate the beauty of these creatures in colored crayon, proves the child's delight in pure sense impression. A second panel shows moths and butterflies found locally. Each is numbered so that children can identify it from an accompanying list, which refers to an accessible copy of Holland's butterfly book, thus opening for some visitors a vista of interest in insect life.

Of still greater value is the series of nature groups by Mr. and Mrs. Gerald H. Thayer, in which birds and insects are shown in their natural environments and which interpret their colors and patterns as protective devices of nature. An interest in the utility of some of nature's appearance adds a pleasurable association to the child's sense of the beauty of the creatures. Then, too, it leads the child to a closer observation of the

colors and patterns of nature, sharpens his eyes to find the illusive creatures and trains his powers of observation. Whether or not such training is transferable to other fields, such as notes on a page of music or objects in a show window, is a problem which need not concern the Museum so long as it provides exhibits which direct the interest of the child toward that which will strengthen his feeling for beauty.

A favorite subject for the children's drawing is one of the ethnological models by Dwight Franklin, of which there are two series. There is a series of three showing life in the remote regions of the earth, Esquimaux attacking a polar bear, Arabs and camels at an oasis in the desert, and a primitive home in the tropical jungle. Another series of six shows the development of prehistoric man. The child's interest in these things is at first one of romance, and then of interest in the life and art of these strange folk, from whose early struggles came the later art of civilized peoples. The history of man assumes a sort of unity when revealed in the museum exhibits, from the ape man through the stone ages, the early dynasties of Egypt, classical antiquity and middle ages down to our own day. Art museums have always embraced archaeology and the child is a natural archaeologist.

One expects the artist to go to nature for his inspiration, but in trying to instill a love of beauty in children, one has been in the habit of taking them first to the art of man, and art museums have ignored nature except as seen through the eyes of man. But the Children's Museum has taken nature as its starting point, trying to show those qualities in nature which man has found beautiful for design. It shows some examples of design, in costume or Oriental fabric, which have been inspired by the colors or patterns of the creature exhibited near it. As these exhibits are new, results cannot be reported; but judging from the eagerness with which the children adopt suggestions from the examples they find in the Museum, adapting the original idea to their own feeling and the needs of their own technique, there is a fair probability of the children's drawing butterfly patterns and moth-wing color schemes for their own use.

The children's readiness to use pencil or colored crayons is of great importance, first, because drawing requires active attention to the work of art from which the child is working; second,

because it increases the motor reaction to the contours and forms; and, third, because it gives the child a keen pleasure and a sense of ownership of the collection.

The Children's Museum does not work by itself. There is always a staff member at the desk who, though leaving the children to the pleasures of investigation and imagination, is alert to present a suggestion when she sees the child is ready for it,—who, while seeming to watch, actually guides the children toward knowledge or appreciation, always through paths of pleasure, without which there is no experience of beauty. In this way it is sometimes possible to follow a child through several years, and to afford him needful guidance for his growth among the museum influences.

COOPERATION WITH PUBLIC SCHOOLS

The opportunity for the most systematic work is with the public schools. The school authorities have from the beginning recognized the auxiliary power of the Museum and have co-operated with it in every way.

There is attached to the Museum a teacher of the Cleveland Public Schools with an assistant on half time. This coming year, there will be a full-time assistant. These teachers have made it possible to give to some fifty or more classes each month a short half day at the Museum, and the Museum educational staff has met an equal number of classes for a somewhat different type of work. It is the purpose of the Public Schools to use the Museum for visual instruction at points where it may serve better than material that can be shown in the class room, notably in connection with courses in the arts, history, geography and literature. Heretofore the teachers have been from the department of art, while history and geography have been by-products; but so important do these secondary fields appear to the school board that they have made the teacher a sort of free lance, directly responsible to the assistant superintendent in charge of elementary instruction, and thus available for demonstrations in any department that can be served by an art museum.

The Museum has not stepped out of the bounds of its field in supplementing history and geography. Art museums have always so served from the time they first arranged their galleries by period and country. We believe that we are less likely to con-

fuse aesthetic and scientific purposes if we designate each by its own name.

So it is that when a class comes for a lesson on armor, the instructor is conscious, when she is giving her historical introductory talk on the development of arms and armor from the days of the cave man, that she is teaching history; but she knows that with her lantern slides of ancient castles and battles she is through this knowledge creating a group of associations and recalling others that will vastly contribute to the children's pleasure in the actual pieces of steel harness, that she is enriching the art experience through the historical. When she shows the class a fine fifteenth century helmet and tells them how it was beaten into form, she is weaving a knowledge of the armorer's craft into a sense of the finished work of art, using knowledge for a definite aesthetic purpose. When the children take pencils and draw the helmet, they are exercising motor reactions to the beautiful Gothic contours which must stand them in stead of running their fingers over the curved surfaces of polished steel. Then comes a break of fifteen minutes of music, probably some ancient battle song and romantic fairy music from "Midsummer Night's Dream." The hour and a half has been a preparation for a visit to the armor court where may come into play as a part of the pleasure in those works of mediaeval art every association of the history and pictures and technique of the armorer's craft, with a quickened reaction to the beauties of form and texture.

Some thirty subjects have been prepared for this last year and a list of them sent to principals of public schools for choice, with return postcards confirming appointments and stating the teachers' selection of subject. The initiative has come from the museum teacher, and the response has been ample and voluntary. It is gratifying to record that in addition to the scheduled classes, a still larger number of talks has been given in response to requests from grade and high schools.

The work is still experimental—not in the sense of question as to its value, which is proved by the response of the pupils and the great number of children who return on Saturdays and Sundays, but in the development of its greatest usefulness. The coming year, with its enlarged scope, will bring about a fuller knowledge of how the Museum may best serve the schools.

CLASS FOR TALENTED CHILDREN

Talented pupils selected from the elementary schools are given special instruction at the Museum on Saturday mornings in a class under a teacher from the Museum staff. While the work of this class is technical, it is not of an art school type, but, like all the work of the Museum, draws its inspiration from the great art of the past. The creative impulse, stimulated by drawing, is moulded by the influence of ancient masters of craft and art.

It is the purpose of the Museum to follow these children, with record cards, through their schooling after they have graduated from the Saturday morning class, and to insure opportunity for professional training at the Cleveland School of Art, by means of scholarships in cases where help may be needed.

ENTERTAINMENT FOR CHILDREN

As Saturday is a day of recreation for school children, the Museum has offered them entertainment, partly to attract them to the Museum, partly to give them pleasant associations with the place, but always to contribute to the children's acquaintance with beauty in art or in nature. Usually there has been singing, and an illustrated talk or story, followed by moving pictures.

A typical example of a Saturday afternoon program is the presentation of the Paul Revere story. The tale of the patriot is first told by a skilled story-teller. Pictures of silverware made by Paul Revere or in the Revere workshop are then thrown on the screen. The originals of several of these pieces the young people may view for themselves in Gallery I. A suitable ending to the program is the film which follows, dramatizing the famous ride of Paul Revere, with captions from the verses of Longfellow. Thus the Museum collection serves to make history real, and the familiar story adds vitality to the collection. It is not always possible to find films suitable for such perfect correlation of aims, but the ideal of the entertainments is suggested by this program.

LENDING EXHIBITIONS

Even were the use of the Museum developed to the utmost capacity, the majority of the children of Cleveland would visit the Museum but three or four times during their whole school-

ing, and it is clear that the service of the Museum would be vastly increased if its collections could circulate like books from a central library. Such circulation is obviously impossible for works of art which are either very bulky or very rare, but there comes to the Museum much material which is small, light and not irreplaceable if lost. This material has been organized and augmented for the purpose of lending to libraries and schools.

This work began with the libraries for the reason that the Cleveland library system with its forty branches offered a limited field and demanded no such systematic series of exhibits as would be required by the schools. The member of the staff who has charge of the work has prepared some thirty-five groups of material and has plans for further development.

It appears that the greatest field for this work is in organized coöperation with the school department of visual instruction, which serves many school courses; and the educational department is now studying the curriculum of the junior high schools with the intention of acquiring material that will furnish systematic and continuous visual instruction for their benefit. As it is the junior high schools which make greatest use of the Museum, they seem to offer the next field for extension. Exhibits for the elementary schools and high schools can follow after successful service in the smaller field.

COOPERATION WITH HIGHER INSTITUTIONS OF LEARNING

In extending the influence of the Museum beyond the school children, courses are offered in the Appreciation of Art and Music to the students of the School of Education, Western Reserve University, the Cleveland School of Art, the Case School of Applied Science and the Cleveland Kindergarten Training School. Besides these regular courses, help is frequently given to visiting classes.

In addition to the regular courses, gallery talks are given to the students of the School of Education on special subjects selected by the Art Department of the school. The purpose back of these Museum visits is to give the student teacher some acquaintance with the collections to which she will ultimately conduct her pupils. Each group of students comes for at least three gallery talks, namely, one on the decorative arts; one on armor; and one on the Egyptian collection.

In similar manner, groups from the academic schools of Western Reserve University come to the Museum for talks on the Gothic and Renaissance Arts in order to quicken their interest and understanding of the historic periods they have been studying. The School of Education further coöperates with the Museum by giving credit for extension courses to the teachers of the city who attend a series of fifteen lectures on art or music given in the auditorium Wednesday evenings.

The Cleveland School of Art uses the Museum collections constantly; and its director is a member of the Museum staff, this giving an official as well as an actual coöperation.

INDUSTRIAL COOPERATION

The Department of Educational Work recognizes the importance of the possible service of the Museum to the industries of the community, in fact to all persons who design, make, sell or use habitations, clothes or household utensils and furnishings. The Museum acquired much of its collections with this in mind and has lent a hand when occasion offered. The activity in this direction has been limited only by the size of the staff in proportion to the multiplicity and magnitude of service waiting to be performed. As the educational staff has been increased, it is hoped to extend the work particularly in service to industry and commerce.

All of the activities discussed in this paper have been intended to extend the acquaintance and make more intimate the relation between the public and the works of art afforded by the Museum. As knowledge of the Museum has grown among the people of the community, it has led to further services. School officers meet at the Museum for conferences, teachers meet for demonstrations of teaching art appreciation both through the collections and through drawing, clubs seek consultation in preparing programs for the season's study, parents seek advice regarding the art education of their children, and social workers come for consultation in many connections. As such service usually is in response to an immediate need, its value is direct and important. But the greatest educational factor of the Museum must always be the enjoyment of the works of art, and it is the chief service of the Department of Educational Work to develop this enjoyment among the people.

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